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ABSTRACT

This book offers a structured approach to disco dancing, and is designed for use in group instruction. After a brief historical look at popular dance in America, the basic fundamentals of disco steps are explored. Dance terms are explained in a glossary, and a section on music introduces notation, rhythm and meter, and time signatures. In the section on teaching disco dancing, the point is made that the ultimate objective should be to train confident and independent dancers. Teaching strategies and class organization tips are suggested. Four chapters treat couple dancing, line dancing, single dancing, and lifts and dips. Each begins with a general introduction and proceeds from basic to advanced steps. Photographs illustrate many of the steps. (FG)

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THE ART OF
**Disco
Dancing**

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INTRODUCTION

For over a half century America has been swinging to the lively tempos of the Lindy, the Jitterbug, and the Swing. Today, people of all ages have returned to the dance floor to enjoy forms of disco dance, particularly, Disco Swing.

Because the beat of disco music is clear and distinct, students move with ease and satisfaction to it. Young children search freely for movement patterns and shapes while older children readily participate in line dances. Adolescents and young adults easily shed their inhibitions and crave for new steps of free style and couple dancing, and older adults continually prove the adage "one is never too old to learn" as they search for an active and gratifying twilight of life.

Unlike ballroom dance forms disco dance is generally unstructured and relatively imprecise. Instructors create their own steps and advocate specific styling points. Consequently, there are numerous forms of disco dance. Quite frankly, it is the invention and variety of disco dance that is so attractive and appealing. Unfortunately, this lack of structure and precision requires a one-to-one teaching ratio for many dance steps and patterns.

This book has been designed to assist students and teachers with their learning and instruction, particularly group instruction. It offers a structured approach to disco dance so that students will be able to dance confidently and smoothly in line, free style and couple dances. To assist instructors with their teaching each step is presented with three types of verbal cues. The step cue indicates the direction of movement (Fwd-Bwd-Bwd-Fwd); the rhythmic cue (beat) provides the tempo (1-2-3-4 or q-q-S) for each step; and the foot cue identifies the correct foot to use (L-R-L-R). Utilization of these cues when the students dance the specified steps enables the teachers to provide instruction that will assist the individual within a large class. Photographs have been included for the more complex steps.

Teachers are invited to modify the steps and patterns included in this text for their classes. And, they should encourage their students to create new steps for it is in the atmosphere of exploration by students and teachers that learning acquires a lasting effect.

Dennis Fallon

CHAPTER ONE

A BRIEF HISTORICAL SKETCH

Throughout civilization men and women have danced. Among primitive cultures dance was a religious ritual used to implore the deity for divine assistance against the elements of nature and disease and to prepare ceremoniously the young couple for marriage and the young warrior for battle. Throughout history dance has served as a medium of sensuous expression that has caused it to be alternately damned and praised. By some it was viewed as a sinful submission to the power of the flesh. Others saw it as creative expression and cultural catalyst. (In the early Christian Church dance was an integral part of the liturgy.) Today this age old controversy lingers on although the pervasive influence of the cultural values of folk dance and the creative art of ballet and other dance forms have largely overcome the voices of evil that echo infrequently from pockets in our society.

In American history this controversy tilted with the influence of the clergy. During the colonial period dance was widely condemned as lewd and sinful by the influential Puritans. Those who were caught dancing were fined and imprisoned as specified by law. As the Puritan influence waned prior to the Revolutionary War, particularly in the cities, the natural urge to dance led to wider participation among all classes of people. Among the wealthy social dancing was a finishing touch to the education of gentlefolk. Young sons were sent to Europe to learn the courtly Minuet, the flowing and intimate Waltz, and the lively Polka and Mazurka. They returned to delight their partners and grace the ball. On the frontier, when time and circumstances permitted, the settlers enjoyed the dances of their European ancestors for enjoyment, relaxation, and if not for a bit of refinement, then at least for a feeling of self-establishment.

Although early American dance was heavily influenced by European forms, its roots are more deeply embedded in the music and dance of the eight million uprooted Negroes who mingled among the whites during the 17th and 18th centuries. They were a people who danced for lack of entertainment, to forget and escape the misery of slavery. They clearly portrayed the natural enjoyment of dance by adding freedom, interpretation and exuberance to the European reels, quadrilles, clogs and jigs popular throughout the United States during the mid-1900s.

By 1890 the strong influence of Black culture on American music and dance was manifest in our only original art form, jazz, or as it was sometimes called, "ragtime." Brass bands popularized jazz and slow, mournful blues. By 1913 America was dance mad. Once again the conservative element rose up to condemn the provocation and earthy gyrations of ragtime and the intimacies of the One Step that had overshadowed the waltz and Two Step in popularity. With ragtime came novel animal dances--the Turkey Trot, Grissly Bear, Bunny Hop, Camel Walk, and Lane Duck. With the One Step came the Foxtrot, Maxixe, Hesitation Waltz, Tango, Castle Walk, and Castle Polka--all popularized by America's most famous ballroom dancers Irene and Vernon Castle who sparked the "Castle Craze" for ballroom dancing.

During the "Roaring Twenties" the Charleston and the Black Bottom were America's favorite dances followed shortly thereafter in 1927 by the Lindy Hop, the dancers' tribute to Charles Lindbergh's hop across the Atlantic. In the 1930s jazz entered the big band period and featured the outstanding bands of Count Basie, Benny Goodman and Jimmy and Tommy Dorsey. During this era, commonly known as the "swing era," another jazz form, the boogie woogie, was popularized. Reflecting the music of the period were new popular dances--The Swing Break, Varsity Drag Boogie, Shag, Susie Q, and Big Apple, a group dance out of New York. The Rumba, a Latin American dance from Cuba, also gained popularity during this period.

During the 40s the sound was rhythm and blues, a smooth version of country blues and swing. To the slower tempos the dancers did the Foxtrot in combinations of slow and quick steps while to the faster rhythms they danced the acrobatic Jitterbug. By the mid-40s the Mambo, a Haitian dance, was popularized, followed soon by the Cha Cha and Merenque. As a result much of American instrumentation, music, and dance added a Latin flavor that remains popular today as ballroom dance forms.

The 1950s ushered in the age of rock'n'roll, and a blend of rhythm and blues and country music. Alan Freed, a disc jockey from WINS Radio in New York, coined the phrase, rock'n'roll, and nurtured the sound through its infancy. It was Dick Clark, however, on an ABC-TV program, American Bandstand, who nationalized the new sound. Strangely enough the explosion of rock'n'roll music ignited by Bill Haley's "Rock Around the Clock," was not accompanied by innovative dances; but then, who danced to Elvis Presley, Jerry Lee Lewis, Dean Martin and Frankie Lane? So while the Foxtrot, Jitterbug and Latin dances continued in vogue during the 50s, it was primarily a decade of listening music that lacked good dancing tempo.

A decade of dance doldrums came to an abrupt end in 1961 when Chubby Checker brought the United States to her knees with the Twist, a spot solo dance that gave the appearance of someone wiping his back with a towel. Preceded briefly by the Slop, Fly, and Mashed Potato, the Twist brought back pain to socialites and commoners alike. It was immediately popular among the less inhibited women who were able to move solo with no restriction by their more inhibited male partners. Without the comfort of structure the inhibited felt naked and alone on the dance floor.

By 1964 two basic kinds of new popular dances had emerged--one with foot movement, the other without foot movement. The Frug and its many variations, the Chicken, Bird, Surf, Fish, Swim, Bug, Push, Frankenstein, Popeye, Monkey, Pony, Snake, Heat Wave, and Hitchhiker were stationary dances while the Hully Gully, Wobble, Watusi, and Madison were travelling, patterned dances. The new dance craze caught the attention of business entrepreneurs who opened fashionable discotheques (a French word for record library) and featured disc jockeys who knew how to move the dancers. By 1966 discotheques were large electronic noiseboxes equipped with psychedelic lighting, expensive and sophisticated sound systems and frequented by people, dressed in wild and flashy attire trying to make the scene to the music of the English invaders--the Beatles, the Rolling Stones, the Herman's Hermits and the Animals.

Indeed, the late 1960s were a time of musical revolution against war, killing, and inequality clearly enunciated in the lyrics of the time. With the widespread use of hallucinogens and the rise of mass rock concerts, such as the first one in 1969 at Woodstock, New York, where 500,000 youth "turned on," it may be said that Americans, particularly its younger generation, danced in their heads. As a consequence, disco dancing faded in popularity.

The 1970s marked an end to the Vietnam conflict, widespread disenchantment with government and acid rock, and the beginning of an array of sounds--rock, country and western, soul, and ballad, all of which hit the charts. Dance reflected the times in the dress, rhythm, and expression of dancers who once again returned en masse to dance. By 1977 the dancer had become free, uninhibited and in quest of exhibition. The Bump, Bus Stop, Body Language, and Hustle of the early 70s had enticed new enthusiasts onto the dance floor where the deejays and disco bands recognized the fever and responded by inventing new dances and teaching them to the dancers. Everyone was dancing single and line permutations of the Hustle, such as, the Wiggle, Philly, Rope, and Spank.

Today America has returned to couples dancing with more emphasis on style and technique than ever before as couples strive for excellence on the dance floor. Disco dance classes, taught too frequently by enterprising clubs and individuals after the fast buck, are over-enrolled with students eager to learn the latest steps. Most of the 10,000 plus disco clubs, recreation centers, and school districts in the United States offer instruction in disco dances that require some background in the acrobatics of Jitterbug and the styling of Latin dancing if the enthusiasts wish to boogie to the Disco Tango, the Disco Cha Cha, and the Imperial.

Yes, America is dancing again. Today there is disco dancing for youth and elderly, males and females, straights and gays, with instruction offered in clubs, schools, churches, and mobile units. The disco joints, which generate four billion dollars annually in business, have become a psychic temple to the spirit of boogie. The heavy beat and up-tempo sound with a predominance of strings and big band effect are arranged for the dancer who looks forward feverishly to Saturday night at the disco.

CHAPTER TWO

SOME FUNDAMENTALS OF DISCO DANCE

Every physical activity entails some principles of movement that, when followed, facilitate learning. Students who learn the fundamentals of disco dance will quickly develop smooth synchronized dance steps that will enable them to dance in unison in line and couple dances. When dancing singly, they will learn to adjust easily to the changing steps and rhythms of their partners.

STYLING

Unlike ballroom dance forms disco dance does not have a unique style. In fact it is a conglomerate of ballroom dance styles, primarily the Swing. Couple dancing is also heavily influenced by the Foxtrot and Latin dances. Because of these various influences, disco dance tolerates considerable individual style while following some accepted disco stylization. In recent years disco dancing has evolved from animalistic and somewhat grotesque individual movements into a smooth and somewhat structured form of dance.

Throughout disco dancing the dancer should move with the upper body in an upright position while the knees flex according to the specific dance step. The arms, when not in contact with a partner, should be bent at the elbow and move freely with the beat of the music. The feet should stay in contact with the floor (toe down) instead of contacting the floor in a heel-toe pattern (toe up). As a rule dances should avoid slouching the upper body, hanging their arms, and sticking out their seats--bad habits that characterize the shy and unconfident dancer. Instead, they should develop strutting, provocative dance steps that identify the confident and stylish disco dancer.

In couple dancing dancers will use variations of the One Hand and Two Hand Positions to perform spin and arch steps and the Semi-Open and Closed Positions to perform travelling and turning steps. Because of the nature of spin and arch steps the dancers must maintain firm grips with spring like tension in the forearms. As a rule, dancers should never fully extend their arms, but instead, they should maintain some flexion in the elbows. In the Semi-Open and Closed Positions the man should extend his left arm with hand about shoulder high and elbow flexed while his right hand should extend beyond the spine of his

partner. The woman should place her right hand in the man's left hand and her left hand at the point of his right shoulder. As they travel and turn the couple should stay close together and step toward their partner rather than attempt to avoid each other's feet.

These styling points may be uncomfortable initially, but after a few lessons they will be performed naturally. At this point the students are prepared to learn and perform the basic steps of disco dance.

BASIC STEPS

Students are easily and overly impressed by the fluid movements of the teacher. It is imperative, therefore, that the teacher introduce them to the basic steps of social dance during the first lesson and explain how these steps form the foundation for specific disco steps in line, couple and single dancing. Essentially, there are six basic dance steps with numerous variations of each step--all of which can be danced in many dance positions. The result--countless dance steps that test the creativity of the imaginative dancer.

The Walk Step

This step is merely a forward or backward walking step performed to the beat of the music. It can be danced in any dance position and because of its simplicity and frequent usage, it should be introduced first.

The Chasse Step

This is primarily a side step with one foot stepping side-ward and the other closing next to it. This step, if performed forward or backward, must also be done in a step-close pattern. The Chasse is a popular step that is used in most dance positions.

The Rock Step

This step is danced in place by alternately transferring one's weight from one foot to the other. The Rock Step is danced forward, backward and sideward, and in any dance position.



Walk Step



Chasse



Rock Step



Cross Step



Pivot Step



Hesitation Step

The Cross Step

This step is performed by crossing one foot in front or behind the other. When dancing as couples, one may dance this step by crossing in front while the partner crosses behind.

The Pivot Step

This is a quick turning step that is danced in the Closed Position. It is performed by placing the right foot between the partner's feet and then alternately shifting the weight from the left foot to the pivoting right foot. Although this step is primarily a spot step, it can become a travelling step by alternately pivoting from the left to the right foot along a line of dance.

The Hesitation Step

Technically, the Hesitation is not a step since it is a foot movement without a transfer of weight. It is done by touching the toe of the free foot to the side, front or behind the supporting foot. During instruction it is generally referred to as a Touch Step.

DISCO DANCE POSITIONS

There are several dance positions employed in line and couple dancing. In line dancing the choreography usually will dictate the line formation. In couple dancing the utilization of various dance positions rests principally with couples' knowledge and performance of basic dance steps which will enable them to make smooth transitions from one dance position to another. The instructor should introduce these positions during the lessons in order to acquaint the students with the language and structure of dance.

LEADING AND FOLLOWING

The beauty of disco dance lies in the coordinated movements of dancers. Certainly it takes considerable practice before students will dance smoothly together, however, attention to styling points and the basic rules of leading and following



Line Position



Open Position



Closed Position



Full Open Position



Semi-Open Position



Right Side



Left Side



Skaters' Position



Reverse Position



Arch Position



Wrap Position



Sweetheart Position



Back to Back



Free Hand Position



One Hand Position



Two Hand Position

will soon result in unison of movement that feels and responds to music.

The basic rules of leading and following apply only to couple dancing. First, it must be clearly understood that the man leads and the woman follows. The leads must be given prior to the dance step and they must be sharp and precise. When dancing in the closed positions upper body pressure by the man leads his partner backward, the palm of right hand leads her forward, the heel of his right hand turns her to her right (clockwise), and the fingertips of his right hand turns her to her left (counter-clockwise). When dancing in the swing positions the man may lead with either his right, left or both hands. A pulling hand motion brings the dancers together while a pushing hand motion rocks them apart. In arch, spin and wheel steps the man must give a two part lead that entails a pull or a push plus an indication in which direction his partner should turn or by which side (his) she should pass. To indicate directions the man should turn his partner's head in the direction of the intended turn or pass.

Following is not as easy as it sounds simply because not all men are good leaders nor do they lead alike. Consequently, women frequently will become the leader or will anticipate the lead of the man. These are understandable responses that should be tolerated until the man learns the leads. Once he learns the leads, the instructor must insist that he apply them. With patience and instruction he will become a strong leader and his partner will learn to follow confidently and without anticipation.

In line dancing one simply dances the choreography in unison and according to the stylization of each dance. In free style, dancing, one has the freedom to move independently of his partner. Nevertheless, partners should relate to each other's rhythms and patterns and attempt to coordinate their dance. Singles dancing, essentially, is communication between dancers with rhythmic body language.

BALLROOM DANCE TERMS

The following abbreviations will appear throughout this text, primarily in the descriptions of the dance steps. The list of definitions should aid the learner in understanding the language of disco dance.

Abbreviations

Bwd	Backward	M	Man
Bwd X	Backward Cross	Meas	Measure
Cw	Clockwise	Pv	Pivot
Cl	Closed	Pt	Point
Ct	Count	Q	Quick
Ccw	Counterclockwise	Rev	Reverse
X	Cross	RLOD	Reverse Line of Dance
Dt	Dot	RH	Right Hand
Ft	Foot	RTn	Right Turn
Fwd	Forward	Rk	Rock
Fwd X	Forward Cross	Sd	Side
Ho	Hold	S	Slow
IP	In Place	St	Step
K	Kick	Tc	Touch
L	Left	Tn	Turn
LH	Left Hand	Wt	Weight
LTn	Left Turn	W	Woman
LOD	Line of Dance		

Definitions

Against Line of Dance--Movement clockwise around the dance floor.

Arch--Partners join and raise hands so that one or both dancers can dance under the raised arms.

Balance--Step left (or right), touch right (or left), and hold. Steps can be taken forward, backward, or to the side.

Ball change--Two weight changes on the ball of the same foot.

Brush--Brush the floor with moving foot as it passes the support foot.

Chasse--A side, close, side step pattern with the free foot never passing the supporting foot.

Close--Bring the feet together and transfer weight.

Contrabody movement--A styling movement involving opposite movement of body parts to create a more graceful body line.

Corte (Dip)--A backward step taking full weight by bending the supporting knee. The free leg remains extended with the toe contacting the floor. The Corte can also be done by stepping forward.

Cross--A movement where one foot is crossed in front or in back of the other foot.

Dig--Touching free foot behind supporting foot with strong emphasis.

Dip--See Corte.

Dot--Touch toe of free foot behind supporting foot.

Draw--A sideward step that brings the free foot to a closed position without changing weight.

Flare--A style of step in which the free leg swings in an arc-like movement around the pivoting, supporting foot.

Heel Pivot--A turn on the heel of one foot during which no change of weight occurs.

Heel Turn--A turn on the heel of the stepping foot, with the closing foot kept parallel to it throughout the turn and accepting the weight at the conclusion of the turn.

Hesitation--A balance step held for at least one count.

Hop--A transfer of weight, by a springing action, from one foot to another.

In Place--A shift of weight without any directional movement.

Kick--A quick foot movement forward, backward, or sideward without a transfer of weight.

Lead--The cue given by the hand, arm or body to indicate the beginning and end of a movement.

Line of Dance--The counterclockwise, circular direction of dancers around the dance floor.

Measure--A grouping of musical beats made by the regular occurrence of heavy beat.

Meter--Refers to time in music or grouping of beats to form the underlying rhythm within a measure.

Pivot--A turn made in either direction on the ball of the foot.

Point--Pointing toe of free foot in specified direction.

Quick--A quick step takes half the length of time as a slow step and is usually done in pairs.

Reverse Line of Dance--The clockwise, circular movement of dancers around the dance floor.

Rise and Fall--The undulating movement of the body while dancing.

Rock--A movement transferring weight back and forth without changing foot positions.

Routine--One or more steps in a set pattern.

Slow--A slow step equals the length of time of two quick steps.

Sway--The inclining of the body to the right or left, particularly on turns.

Swivel--A twisting motion of the lower body performed on the balls of the feet.

Touch--A foot movement where the feet are brought together without a transfer of weight.

Transfer--A return of weight to free foot after a step.

Varsouvienne--A dance position in which the dancers assume a side-by-side position, facing the same direction with hands joined in a raised position; also called Sweetheart Position.

Vine--A four-step pattern: side, backward cross, side, forward cross.

Visual Cue--A method of leading in free position in which any change in the man's dance step is observed and repeated by the woman as her next dance step.

Wheel--A spot turn performed generally in the Right or Left
Side Dance Position.

Weight Change--A transfer of weight from one foot to
another.

CHAPTER THREE

SOME FUNDAMENTALS OF MUSIC

To a great extent, good dance instruction rests on a knowledge of the fundamentals of music theory which enables the instructor to go beyond the physical act of simply moving to music. Good dancers not only hear the music; they feel it and respond expressively to it. It is essential, therefore, that the teacher introduce each course with the fundamentals of music.

NOTATION

Musical notation consists of symbols that represent the sounds and silences of music. The musical sounds are called tones. Tones have four basic characteristics: pitch, duration, intensity, and timbre. Pitch is the relative highness and lowness of tones. Duration is the relative longness or shortness of tones. Intensity is the relative loudness or softness of tones. And, timbre is the tone quality that enables the listener to distinguish between tones produced by different instruments.

In musical notation the symbol used to express pitch and duration of sounds (tones) is the note, whereas the symbol used to express silences in music is the rest. Notes and rests have a definite durational value although the duration of similar notes or rests may vary from one melody to another simply because they are played at different tempos. The most frequently used notes and rests are the following:

Whole note	Eighth note	Half rest
Half note	Sixteenth note	Quarter rest
Quarter note	Whole rest	Eighth rest
		Sixteenth rest

The duration of a half note is one-half as long as a whole note, while the duration of a quarter note is one-fourth of a whole note. Similarly, it takes eight eighth notes and sixteen sixteenth notes to equal a whole note. The duration values of rests correspond to their equivalent note values.

Another symbol that indicates a duration of tone is the dot (·). A dot placed after a note increases the note's value one-half. For example, a dot after a half note () increases its value to the equivalent of three quarter notes (). What must be understood is that the exact duration of a note is determined by the tempo of the melody. In a fast tempo, a note is of shorter duration than the same note in a slow tempo. Once the musician establishes the tempo of the melody, he or she must follow the relative durational value of each note.

Musical notation is placed on a staff consisting of five lines with four intervening spaces. Music is usually divided on the staff into parts called measures by vertical lines called bar lines. The upper staff is called the treble (G) staff and the lower staff is called the bass (F) staff. The two-staff arrangement is called the grand staff.

GRAND STAFF

The pitch of a note is indicated by its placement on a staff. The higher its placement, the higher its tone. The pitch of a note may be raised a half tone by placing a sharp (#) before the note, and the pitch may be lowered a half tone by placing a flat () before the note. In musical notation sharps and flats may be cancelled by a natural sign () which, in essence, restores the original pitch of a note when placed before it. Sharps, flats, and naturals are called accidentals in musical notation.

The musical alphabet consist of A, B, C, D, E, F, and G. It is used to identify the consecutive pitch names of notes as indicated in the grand staff:

Middle C, which is the C nearest the center of a piano keyboard, appears on a ledger line between the treble and bass staves. Additional ledger lines may be used to extend the range of a staff as shown above.

RHYTHM AND METER

Rhythm is the motion of music through time. As music moves through time, regular pulsations called beats occur. All beats are of equal duration and occur in a continuous pattern of strong and weak beats. The organization of beats into musical patterns is called meter.

The number of beats of music may vary in a metric pattern. However, all metric patterns will have a strong first beat and a weak last beat. The simplest metric pattern is the duple which contains one strong beat followed by a weak beat. A metric pattern with three beats is called triple meter. It has a strong beat followed by two weaker beats. Quadruple meter is a four-beat pattern which is a combination of two duple meters. The first and third beats are strong while the second and fourth are weak. Frequently, metric patterns that have more than four beats also occur in music. These patterns are developed by combining duples and triples in various ways.

In a metric pattern, the unit of beat is represented by a note of definite durational value. The exact duration of a beat is determined, however, by the tempo of the music. Once the unit of beat is established, it remains the same throughout a given metric pattern.

There are two beat types, simple and compound. Simple beats are those that can be divided equally into twos, while compound beats can be divided equally into threes.

Metric pattern, unit of beat, and beat types are expressed in music notation by two numbers known as the meter signature, or time signature. These numbers appear at the beginning of a piece of music and wherever the meter changes. The top number in time signatures that involve a simple beat type indicates the number of beats in a measure, or the metric pattern. The bottom number in these signatures indicates the unit of beat. For example, a $3/4$ time signature means that there are three beats in a measure with each quarter note receiving one beat.

In time signatures involving a compound beat type, the top number, which is always divisible by three, indicates the number of divisions in the entire metric pattern; the bottom number indicates the unit of beat. For example, the time signature $9/8$ means that there are nine divisions in the metric pattern of each measure with each eighth note receiving one beat.

In both simple and compound meter, the top number is the most important to the dancer for it indicates the metric pattern of the melody. Melodies written in $3/4$, $3/8$, and $3/2$ time are simple meters common in Waltzes, while $9/8$ time is a compound meter also used for the triple metric pattern of the Waltz. Melodies written in $2/4$ and $4/4$ time are simple meters, and $6/4$ and $6/8$ are compound meters common to ballroom dance forms other than the Waltz.

TIME SIGNATURES

Three beats per measure

Quarter note receives one count

Two beats per measure

Quarter note receives one count

Six beats per measure

Eighth note receives one count

Three beats per measure

Half note receives one count

The most important verbal skill in dance instruction is cuing. The ability to give precise and timely cues rests principally on the teacher, who communicates to the students by counting aloud the beats of the music. The illustration below shows the ways to count music in which the quarter note is the unit of beat and receives one count.

Counts

Whole note

Half Note

Quarter note

Eighth note

Sixteenth note

During the initial lesson of each ballroom dance form, the instructor must explain the unique rhythm and meter of its music. By simply playing the music, the instructor should be able to clearly indicate the metric and accent patterns of a melody.

The typical popular melody consists of four periods, eight measures in length, for a total of thirty-two measures. Each period is usually subdivided into phrases two or four measures in length. These phrases, notated by a curved line above or below a group of notes, are complete musical passages that express a particular mood of the melody. As dancers become more proficient, they will become increasingly aware of musical composition and will respond to the accent and dynamic quality of a melody with expressive dance patterns.

The phrases of four melodies are given below. They clearly illustrate the metric pattern of their respective melodies and exemplify the completeness and accent of phrases.

CHAPTER FOUR

TEACHING DISCO DANCE

The ultimate objective of teaching disco dance is student independence. That is, the acquisition of confidence, skill and satisfaction that enables the student to dance without dependence on the teacher. Every teacher should teach toward the moment when the facade of apprehension and fear crumbles and the dancer emerges confident and free. Unfortunately, many teachers create an atmosphere of dependence. In some instances this is intentional. The teacher is a private entrepreneur whose livelihood rests on continued instruction in Disco I, II, III, IV, and so on. In other instances student dependence is created unintentionally. The teacher is overly concerned about "individual" problems and frequently comes to the aid of the student and interrupts the learning process.

Frequently, teachers are unskilled in teaching and consequently the lessons are poorly structured and sequenced. For example, teachers place emphasis on style and stylization before teaching structure and rhythm of dance. It is not really important that a beginning dancer points his toe correctly during the early lessons; it is important that he learns the correct pattern and rhythm.

The most prevalent teaching error of unskilled disco teachers is their immediate instruction of dance steps with no common rhythm. For instance, on the first day of instruction they may include steps in three different rhythms, such as, Slow-Slow-Slow-Slow, or quick-quick-Slow, quick-quick-Slow, and a Slow-Slow rhythm danced in a step-touch pattern. It should be clear that in a situation where the anxious and apprehensive student enters a disco class taught by an unskilled entrepreneur an air of student dependence is created.

The student is not only dependent on the instructor but also his partner for, indeed, only she knows his repertoire of steps and his rather predictable choreography. The final measure of teaching excellence is not how well two people can dance together, but how well a dancer can dance confidently and smoothly with any partner of his choice.

Within a relatively brief time America has begun to dance with flair and sophistication. Students regardless of age are eager to learn the latest disco steps and become an attraction at the glittering disco scene. Such mass egocentricity will

tolerate only good instruction; a challenge that will be accepted by good instructors.

The Learning Environment

Teachers must recognize the importance of their students' first encounter with dance because for some it could be their last. It is imperative that the teacher show genuine patience, understanding, enjoyment and humor immediately so that a bond of trust can be established between the teacher and learner. And, it is essential that every student achieve a satisfying level of success from their first lesson. This implies that the teacher should select danceable music, somewhat slower than normal with a heavy beat, and preferably without lyrics. The steps should be simple in pattern and follow a common rhythm. During the first lesson the teacher should begin his quest for student independence by providing opportunities for the students to dance with every member of the opposite sex. In addition to acquainting themselves with everyone in class the students acquire strength and assurance from each other during their initial dance encounter that will arouse curiosity, stimulate exploration and subsequently improve performance.

Teaching Strategy

Although students are primarily interested in couples dancing, there is considerable interest in line dances and free style dancing. This of course can present a problem to the teacher because students want to learn all dance types during their first class. Therefore, it is imperative that the instructor establish the objectives for each lesson that will enable the students to reach the instructional goals for the class. If the objectives and goals are clearly stated during the first class, then the compelling pressure to teach too rapidly and superficially will be reduced. Listed below are suggestions that should provide teachers with a sound teaching strategy for each class regardless of ability level.

1. Begin the first lesson with an easy pattern in single step rhythm (one step per beat). This rhythm is the most recognizable and the easiest to follow for beginners.
2. Begin the first lesson with couple dances. The assurance that students gain from their partners enables them to move confidently during the first

lesson. Free style and line dances often cause a stage fright effect.

3. Demonstrate each step thoroughly but avoid an exhibition. There is a fine line between demonstration and exhibition but it is clearly visible.
4. Demonstrate couple dancing with a teaching partner so that students can model and mirror the dance patterns more easily. Cross-sex modelling is confusing and retards the learning process.
5. Emphasize structure and rhythm prior to style and stylization. If the feet are moving correctly and in rhythm, the arms, hips, and other body parts will soon fall into synchronization.
6. Explain and demonstrate during the second lesson the fundamentals of music and dance theory. Many students lack a basic understanding of meter and rhythm and consequently must dance according to their feelings alone.
7. Teach the class first, then the individual. Believe that your instructions, if repeated several times, will be understood by most members of the class.
8. Build each lesson onto the preceding one. Because classes normally meet once or twice a week, dance steps must be reviewed during every class.
9. Assess individual and class progression regularly. Students and classes learn at different rates and therefore the teacher must adjust his lesson plans according to the progress of each class. Serious individual learning problems should be addressed in special sessions.

Class Organization

The teacher who arrives late for class without his dance records may be the epitome of ill-preparation, and even though he may possess excellent dancing and teaching skills, his clientele will soon vanish. Preparation for class is essential for good instruction. Here are some suggestions for class organization.

1. Select a location that will accommodate the projected class enrollment. One should allow a minimum of ten square feet per couple.
2. Select a smooth dancing surface, preferably a wooden surface. This is especially important for classes of senior citizens.
3. Procure a record player with variable speed control. This will enable the instructor to adjust the music tempo to the dancing ability of his students.
4. Select a wide assortment of danceable music that will sharpen the dancers attention to tempo and beat. Students are easily bored by repetitious music.
5. Select a teaching partner that is compatible in dancing and teaching skill. Although line and single dances can be taught by a single instructor, the learning environment is enhanced when taught by a couple. Couple dances should always be taught by a couple. In some instances this may necessitate utilizing a well prepared student.
6. Enroll a balanced number of males and females in each class. Even though this may be unimportant in line and single dances, it is essential in couple dances. Favorable class size ranges from ten to twenty couples. Remember students do expect some individualized instruction during each lesson.
7. Consider the age of students when organizing the classes. Even though the learning rates may be quite similar, the older dancers generally prefer slightly slower tempos and less vigorous dance

patterns. For example, some complex arch and spin steps may cause dizziness and shoulder pain and lifts are but a memory of bygone days.

8. Complete all registration matters prior to the first class. Every student should receive a course outline and a class roster at the first lesson.

Good dancing atmosphere and sound class organization are prerequisites for successful instruction. They include the small details that indicate to the students that the instructor understands the students, the learning process, and the art of disco dance.

CHAPTER FIVE

COUPLE DANCING

Couple dancing is the most enjoyable form of disco dancing because it affords dancers the satisfaction of moving creatively and in unison with a partner. Students who learn to dance as couples will find that free style dancing is little more than adding flair and improvisation to couple steps performed without a partner. Although there is some initial reluctance to dance with a partner, students must take this giant step during the first lesson. Once the facade of fear and apprehension has crumbled students will come to enjoy the "impossible."

TEACHING COUPLE DANCING

Teaching couple dancing is an awesome experience for the novice instructor for he faces the tasks of clearly describing dance steps, accurately demonstrating them, and rhythmically cueing an entire class simultaneously through the steps. For the experienced teacher each class is a new challenge for which he must prepare sequential lessons designed for its unique abilities and learning difficulties.

Instructors must recognize that the most difficult problem students face is learning to dance different rhythms. During the early lessons it is enough to ask students to learn several steps in a common rhythm. After students learn the basic steps of one rhythm, they will learn the basic steps of other rhythms quite easily.

The nature of couple dancing requires the male to lead his partner from one dance step to another and in and out of various dance positions. This added responsibility makes the initial lessons doubly difficult for men who typically encounter more difficulty learning dance steps. Nevertheless, if instructors repeatedly describe and demonstrate how each step is done, how the lead is given for entry into and exit from each step, and precisely when the lead is given, then the man and woman will learn and accept their individual roles and unite them as one. The leads for every step in this section are included with the description of the dance step.

This chapter includes steps in three rhythms--Single Rhythm, Triple Rhythm (quick, quick, Slow) and Step-Touch Rhythm.

Generally, the movement patterns are the same for steps performed in these rhythms. For instance, the movement pattern of an arch step in each of the three rhythms are the same, only the rhythm is changed.

SINGLE RHYTHM

The Single Rhythm is the easiest rhythm to learn because there are no combinations of slow and quick steps, but rather, every step is danced the same musical duration. That is, if a couple decides to take one step per beat, then they would take one step per beat throughout each dance step. If a couple wished to dance slower to the same tempo, then they would take one step per two beats. If they wished to dance faster to the same tempo, they would take two steps per beat. Because students dance more easily in a one step per beat rhythm, all the dance steps will be presented in this manner. And since most melodies today are written in 4/4 rhythm, all the steps are written for this rhythm.

Basic Step

Position - One or Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull
2	R	IP	Push
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	IP
3	R	Bwd
4	L	IP

Teaching Tips

When dancing, it is natural for the woman to step backward as the man steps forward. The man, therefore, must pull his partner forward or he steps forward into this step.

Butterfly

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull
2	R	Bwd X	Push
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

Essentially this step is done by stepping forward to a right shoulder to right shoulder position and then pivoting away into a clockwise movement. This step can also be danced in a counter-clockwise direction by stepping to a left shoulder to left shoulder position on the first beat. (See photograph on page 34.)



Butterfly

Rock Basic

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Palm
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	IP
3	R	Bwd
4	L	IP

Teaching Tips

In itself this is a very easy step, however, instructors should spend time on the leads in and out of the Semi-Open Position. From the Basic Step to the Rock Basic, for example, the lead is a strong low sideward pull by the left hand.

Arch Out

Position - Semi-Open to One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH High and
2	R	IP	RH Palm
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

As indicated, this step requires a two part lead. The man performs a Basic Step while his partner passes under the arch.

Arch In

Position - One Hand (L to R) to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH High
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

This step entails a return to the Semi-Open Position. The man must catch his partner with his right hand at her lower back after she places her left hand on his shoulder.

Spin Out

Position - Semi-Open to One Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Push
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

The foot pattern for this step is identical to the Arch Out. Both dance steps should be taught during the same lesson to note their similarities.

Spin In

Position - One Hand to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull Now
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

This step has the same foot pattern as the Arch In. The lead can be given by the right or left hand.



Arch



Arch and Exchange

Arch and Exchange

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (RTn 180°)	LH High
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

To perform this step smoothly the dancers must turn 180° on the first step. The man may lead into this step with either hand, and the step may be performed passing right or left shoulders. (See photographs.)

Walk By

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Pwd (LTn 180°)	RH Pull
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Pwd (RTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

The Walk By entails an exchange of positions as the partners pass right shoulders. From right-to-right hand contact the man will switch to a left to right contact behind his back as he turns his back on his partner. (See photographs.) The man may also lead into the Walk By with a left-to-right contact by placing his partner's right hand on his shoulder or waist as he turns and exchanges positions.



Walk By



Double Under

Double Under

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn 180°)	LH High
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

During this step the dancers turn back-to-back as they both pass under the joined hands. This step can be performed passing right shoulders or left shoulders. (See photograph.)

Double Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Pwd (LTn 180°)	RH Pull
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	R	Pwd (LTn 180°)	
2	L	Bwd	
3	R	Bwd	
4	L	IP	

Teaching Tips

This step requires the dancers to turn back-to-back and exchange positions. It can be done passing right or left shoulders. The man's lead should be low and in the direction he wishes her to turn.

Double Arch

Position - Two Hand to Back to Back to Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd X	LH Low and
2	R	Pv (RTn 360°)	RH High
3	L	Sd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X
2	L	Pv (LTn 360°)
3	R	Sd
4	L	IP

Teaching Tips

The Double Arch can be a difficult step to perform smoothly. The dancers should keep their steps small and stay close together as they go back-to-back. This step can be done to the right and to the left. (See photographs.)



Double Arch



Reverse Spin



Wrap Step

Reverse Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Push
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 360°)
2	L	Sd
3	R	Bwd
4	L	IP

Teaching Tips

During this step the man does a Basic Step as his partner spins around. The woman should push against the man's firm right hand to increase her turning power. (See photographs.)

Double Reverse Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn 360°)	RH Push
2	R	Sd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Fwd X (RTn 360°)
2	R	Sd
3	L	Bwd
4	R	IP

Teaching Tips

During this spin both dancers spin around. The man performs the Spin as his partner does the Reverse Spin. The man should keep a firm right hand against which the woman will push to gain momentum for her full spin.

Wrap

Position - Two Hand to Wrap

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH Pull High
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

The Wrap Step entails an Arch In by the woman and a Basic by the man. The man leads into this step by crossing his left hand over his right and then counterclockwise around the head of his partner bringing her to his right side. The dancers may stay in the Wrap Position and walk forward or backward or do a Wrap Wheel with the man walking forward and his partner backward in a tight turn. (See photograph.)

Unwrap

Position - Wrap to Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Push
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

The Unwrap naturally follows the Wrap. To indicate this step the man releases his partner's right hand (joined by his left) and pushes her into a clockwise spin with his right hand.

Sweetheart

Position - One Hand (R to R) to Sweetheart

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Pull
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

The foot patterns of this step are identical to the Wrap. With his right hand the man leads his partner to his right side where they join left hands. (See photograph.) Dancers may perform a Sweetheart Wheel by continuing in a tight clockwise turn with the man walking forward and his partner backward. The step can be done also to the man's left side. This step can be done also in the Skater's Position. (See Chapter Two.)



Sweetheart



Continuous Arch

Continuous Arch

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (RTn 90°)	LH High
2	R	Fwd	
3	L	Fwd	
4	R	Fwd	
1	L	Fwd	LH High
2	R	Fwd	
3	L	Fwd (LTn 90°)	LH Lowered
4	R	Bwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Pv (LTn 180°)
3	R	Pv (LTn 180°)
4	L	Pv (LTn 180°)
1	R	Pv (LTn 180°)
2	L	Pv (LTn 180°)
3	R	Fwd
4	L	Bwd

Teaching Tips

This is a beautiful travelling step with the man walking beside his partner as she turns 180° with each step. To cue the

woman that she will continue into another turn the man should keep the joined hands raised high. To conclude this step the man simply drops the joined hands as his partner turns to face him. (See photographs.)

The 360° Arch

Position - One Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH High
2	R	IP	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X (360° Tn)
2	L	Sd
3	R	Bwd
4	L	IP

Teaching Tips

During this step the man does a Basic Step while his partner does a 360° turn on her right foot. The man should elevate her 1 and higher than usual to lead into this step. This step can be done also with two hands. (See photograph on page 34.)

Grapevine

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd X	LH Pull
2	R	Sd	
3	L	Bwd X	LH Push and
4	R	Sd	RH Pull

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X
2	L	Sd
3	R	Bwd X
4	L	Sd

Teaching Tips

This is a very attractive sideward step that can be done to the left and to the right. If it is done to the left the dancers will step to the side on steps one and three and cross on steps two and four. (See photographs.)



Grapevine

Wheel

Position - One Hand (L to R) to Right Side

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (Cw Tn)	LH Pull and
2	R	Fwd	RH Palm
3	L	Fwd	
4	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (Cw Tn)
2	L	Fwd
3	R	Fwd
4	L	Fwd

Teaching Tips

To initiate this step the man should pull his partner forward to his right side as he steps forward into a Right Side Position. The couple may stay in the Wheel any even number of steps. The Wheel may also be done in the Left Side Position. (See photographs.)



Wheel Right Side



Wheel Left Side

Strut Walk

Position - Closed

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH Push
2	R	Fwd	
3	L	Fwd	
4	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Bwd
2	L	Bwd
3	R	Bwd
4	L	Bwd

Teaching Tips

This is basically a travel step in Closed Position. It can be done forward and backward. The disco style can be enhanced by placing one hand (man's right, lady's left) on their hips. (See photograph.) This step is very attractive when it follows an Arch. (See Arch & Exchange photographs on page 40.)



Strut Walk



Reverse Walk

Semi-Open Walk

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Palm
2	R	Fwd	
3	L	Fwd	
4	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Fwd
3	R	Fwd
4	L	Fwd

Teaching Tips

This is simply a travelling step in Semi-Open Position. It can be performed forward or backward. (See Walk By photographs on page 43.)

Reverse Walk

Position - Reverse

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Fingertips
2	R	Fwd	
3	L	Fwd	
4	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Fwd
3	R	Fwd
4	L	Fwd

Teaching Tips

This is a travelling step in Reverse Position. To move into this step from the Closed or Semi-Open positions the man must give a strong fingertip lead and then cross his left foot over his right as she crosses right over left. (See photograph; also see Double Under photographs on page 43.)



Left Turn



Left Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn 180°)	Fingertips
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X (LTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

To initiate this step the woman should cross boldly in front of her partner and maintain body contact with him during beats one and two. On the last two beats the couple should rock back and apart from each other. This step follows a Semi-Open walk very smoothly. (See photographs on page 66; also see Reverse Spin photographs on page 48.)

Right Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd X (RTn 180°)	RH Palm
2	R	Bwd	
3	L	Bwd	
4	R	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Bwd
3	R	Bwd
4	L	IP

Teaching Tips

To initiate this step the man should step boldly in front of his partner and hold her close to him throughout beats one and two. During beats three and four the couples should rock away from each other. (See photographs; also see Wrap photograph on page 48.)



Right Turn



Pivot Turn

Pivot Turn

Position - Closed

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Bwd	RH Palm
2	R	Fwd (RPv)	Body
3	L	Fwd	RH Palm
4	R	Fwd (RPv)	Body

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RPv)
2	L	Fwd
3	R	Fwd (RPv)
4	L	Fwd

Teaching Tips

This is a spot with the couples pivoting in place alternately on their right foot. (See photograph.) The couples should stay close together throughout this step which can be done for any even number of steps. A couple can travel on the Pivot Turn if they turn as a couple 180° on each step. (See Sweetheart photograph on page 54.)

TRIPLE RHYTHM

The triple rhythm is a three step pattern danced in a quick-quick-slow (q-q-S) rhythm. The two quick steps are equivalent to the slow step in musical duration. Normally the dancer will complete the quick-quick-slow pattern in one beat with the quick steps receiving a half beat each and the slow one beat. For fast tempos, however, some dancers will allow four beats for the triple rhythm with the quick steps receiving one beat each and the slow step two beats. Although some dancers have difficulty changing from quick to slow steps, the triple rhythm is readily recalled once it is learned.

Students who have learned the Single Rhythm will encounter some learning confusion during lessons on the Triple Rhythm. Therefore, they must concentrate intensely on rhythm, particularly during arch and spin steps when the dancer will have a tendency to return to the Single Rhythm.

Most of the dance steps in this section are included in the Single Rhythm section. For these steps the movements patterns are the same while the rhythm is different. Some steps are unique to the three step pattern. All the steps, as written, allow a half beat for quick steps and a full beat for slow steps.

Basic Step

Position - One or Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	Pull
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	Push
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The dancers come together on the first qqS pattern and rock apart on the second. Both dancers should pull together and push apart as they dance this step using rather short steps. (See Wheel photograph on page 61.)

Butterfly

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	Pull
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd X	Push
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd X
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The dancers should come to a right shoulder to right shoulder position as they step forward. This step can also be done to the left side. The joined hands should be extended to the side about shoulder high. (See photograph on page 34.)

Rock Basic

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Palm
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This is an easy step that can be performed in the Semi-Open Position and in the Open Position with the same foot pattern. When dancing from steps in the One or Two Hand Position to steps in the Semi-Open Position, the man should give a low left hand lead to his left. (See Left Turn photograph on page 66.)

Arch Out

Position - Semi-Open to One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	LH High and
6	R	q	Cl	RH Palm
2&	L	S	Fwd	
3	R	q	Bwd	
8	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (RTn 180°)
6	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
8	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the man performs a Basic Step as his partner goes under the arch. The woman must take small steps and stay in the qqS rhythm. (See Right Turn photographs on page 69.)

Arch In

Position - One Hand (L to R) to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	LH High
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn (180°))
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The man performs a Basic Step as his partner returns under the arch to a Semi-Open Position. The woman should remember to return her left hand to the man's right shoulder.

Spin Out

Position - Semi-Open to One Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Palm
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (RTn 180°)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The footwork of this step is identical to the Arch Out. The man should break the joined hands and give a strong right hand lead and then catch her right hand after she completes her spin.

Spin-In

Position - One Hand (L to R) to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	LH Pull Low
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This step has the same foot pattern as the Arch In. The man should give a strong low left hand lead on the first beat and then release his partner's right hand as she spins. The woman should return her left hand to his right shoulder after the spin.

Arch and Exchange

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (LTn)	LH High
&	R	q	Cl	
2&	L	S	Fwd (LTn)	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn)
&	L	q	Cl
2&	R	S	Fwd (LTn)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This is one of the more popular steps in disco. It can be danced passing right or left shoulders and the man may lead into the step with either hand. The lead should be high and toward the side that the woman will pass. (See photographs on page 40.)

Walk By

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (LTn)	RH Pull
&	R	q	Cl	
2&	L	S	Fwd (LTn)	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (RTn)
&	L	q	Cl
2&	R	S	Fwd (RTn)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the dancers exchange position. The lead can be given in three ways. The man can lead with his right hand and as he turns he changes to a left to right hand contact behind his back. He may also place her right hand at his waist or shoulder as he turns and then catch her right hand as they exchange positions. (See photographs on page 43.)

Double Under

Position - One Hand (L to R)

<u>Man's Part</u>				
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (LTn)	LH High
&	R	q	Cl	
2&	L	S	Fwd (LTn)	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

<u>Woman's Part</u>			
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn)
&	L	q	Cl
2&	R	S	Fwd (LTn)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This step entails an exchange of position as both dancers pass under the joined hands. This step can be done passing either side. (See photograph on page 43; also Butterfly photograph on page 34.)

Double Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (LTn)	RH Pull
&	R	q	Cl	
2&	L	S	Fwd (LTn)	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn)
&	L	q	Cl
2&	R	S	Fwd (LTn)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The dancers exchange positions during this step. It can be done also passing left shoulders with the man spinning right and his partner spinning left.

Reverse Spin

Position - One Hand (R to R)

<u>Man's Part</u>				
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Pull
&	R	q	Cl	
2&	L	S	Fwd	LH Push
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

<u>Woman's Part</u>			
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd
&	L	q	Cl
2&	R	S	Fwd (PvR 360°)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the man does a Basic Step while his partner does a full spin in front of him. The man should assist his partner with this spin by keeping a firm right hand against which the woman may push. (See photograph on page 48.)

Double Reverse Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Pull
&	R	q	Cl	
2&	L	S	Fwd (LTn 360°)	RH Push
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd
&	L	q	Cl
2&	R	S	Fwd (RTn 360°)
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This step entails a Reverse Spin by the woman and a spin by the man. The man must provide a firm right hand against which his partner may push.

Wrap

Position - Two Hand to Wrap

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	LH Pull High
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn 180°)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the man does a Basic Step as his partner turns under joined hands (his left, her right) to his right side. Her foot pattern is the same as the Arch In. (See photograph on page 48.)

Unwrap

Position - Wrap to Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Push
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (RTn 180°)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the man does a Basic Step while his partner spins out. As the step begins the man should drop hands (his left, her right) and push his partner into the spin with his right hand.

Sweetheart

Position - One Hand (R to R) to Sweetheart

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Pull
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (LTn 180°)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The footwork of this step is identical to the Wrap. From a right to right lead the woman turns to the man's right side and then raises her left hand and places it in his. This step can also be done to the man's left side with a left to left lead. (See photograph on page 54; also see Arch & Exchange photographs on page 40.)

Wheel

Position - One Hand (L to R) to Right Side

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (Cw Tn)	LH Pull and
&	R	q	Cl	RH Palm
2&	L	S	Fwd	
3	R	q	Fwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (Cw Tn)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Fwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During this step the dancers walk forward in Right Side Position in a clockwise turn. This step is beautifully accented by the partners looking at each other during the step. (See photographs on page 61; also see Walk By photographs on page 43.)

Semi-Open Walk

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	RH Palm
&	R	q	Cl	
2&	L	S	Fwd	RH Palm
3	R	q	Fwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Fwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

This is a very easy step performed in Semi-Open Position. It can be used to travel about the dance floor and looks attractive when combined alternately with Right Turns. (See Double Under photographs on page 43.)

Left Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd (LTn)	RH Fingertips
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd X
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

During the Left Turn the couple should stay close together and strive to achieve a 180° turn. The couple should continue turning on each step of the first qqS pattern. The woman must step in front of her partner on the first step. (See photographs on page 66.)

Right Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd X (RTn)	RH Palm
&	R	q	Cl	
2&	L	S	Fwd	
3	R	q	Bwd	
&	L	q	Cl	
4&	R	S	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd (RTn)
&	L	q	Cl
2&	R	S	Fwd
3	L	q	Bwd
&	R	q	Cl
4&	L	S	Fwd

Teaching Tips

The man must step in front of his partner on the first step to initiate this turn. The couple should stay close together during the first qqS pattern. (See photographs on page 69; also see Wrap photograph on page 48.)

Crossover

Position - Closed to Semi-Open to Closed

<u>Man's Part</u>				
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd	Body
&	R	q	Cl	
2&	L	S	IP	
3	R	q	Fwd X	RH Heel
&	L	q	Sd	
4&	R	S	Cl	RH Fingertips

<u>Woman's Part</u>			
<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Bwd
&	L	q	Cl
2&	R	S	IP
3	L	q	Fwd X
&	R	q	Sd
4&	L	S	IP

Teaching Tips

This step requires strong right hand leads to move into and out of the Semi-Open Position. In this dance step the dancers cross on the fourth step. They can also cross on the sixth step in this manner (man's part)--Fwd - Cl - IP - Bwd - Cl - Fwd X.

Weave

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd X	LH Pull Low
&	R	q	Cl	
2&	L	S	IP	
3	R	q	Fwd X	RH Pull Low
&	L	q	Cl	
4&	R	S	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Fwd X
&	L	q	Cl
2&	R	S	IP
3	L	q	Fwd X
&	R	q	Cl
4&	L	S	IP

Teaching Tips

This is a crossing step from one side to another. It can be done in the Open Position and the Semi-Open to Closed Position as well. (See Sweetheart photograph on page 54.)

Scissors

Position - Closed to Left Side to Right Side

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>	<u>Lead</u>
1	L	q	Fwd X	Body and
&	R	q	Cl	RH Heel
2&	L	S	IP	
3	R	q	Fwd X	Body and
&	L	q	Cl	RH Fingertips
4&	R	S	IP	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Rhythm</u>	<u>Direction</u>
1	R	q	Bwd X
&	L	q	Cl
2&	R	S	IP
3	L	q	Bwd X
&	R	q	Cl
4&	L	S	IP

Teaching Tips

This is an attractive step with the man crossing in front of his partner from left side to right side. This step can be done by crossing back and forth on the same spot, but it is more attractive when the couple travel across the floor. (See Wheel photograph on page 61.)

STEP TOUCH RHYTHM

The Step Touch Rhythm is a two beat pattern with the step taking one beat and the touch one beat. The touch step is performed by placing the toe of the free foot next to the heel of the supporting foot without a transfer of weight. The dance steps of the Step Touch Rhythm usually entail a step-touch-step-touch pattern which is similar to the Single Step Rhythm.

The Step Touch Rhythm is rather relaxed and bouncy in style, and it is danced in both the swing position and the more closed ballroom dance positions. Dancers usually enjoy dancing this rhythm after dancing the more vigorous Triple Rhythm. (See Strut Walk photograph on page 63.)

Basic Step

Position - One or Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull
2	R	Tc	
3	L	Bwd	Push
4	R	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Tc
3	R	Bwd
4	L	Tc

Teaching Tips

As the students learn this step they should emphasize the even tempo and give one beat to each step and each touch. The touch step is done by touching the toe of the free foot next to the heel of the supporting foot.

Butterfly

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull
2	R	Tc	
3	L	Bwd X	Push
4	R	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X
2	L	Tc
3	R	Bwd
4	L	Tc

Teaching Tips

This step is done by stepping forward to a right shoulder to right shoulder position and then pivoting away clockwise from each other. This step can also be done in a counterclockwise direction by stepping forward to a left shoulder to left shoulder position. (See photographs on page 34.)

Rock Basic

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Palm
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This is an easy step danced in the Semi-Open Position. The lead from the Basic Step into the Rock Basic is a strong low sideward pull by the left hand. (See Left Turn photograph on page 66.)

Arch Out

Position ~~Step~~ 1-Open to One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH High and
2	R	Tc	RH Push
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

During this step the man dances a Basic Step while his partner passes under the arch. The woman must concentrate on the rhythm to avoid losing the step touch pattern. (See Right Turn photographs on page 69.)

Arch In

Position - One Hand (L to R) to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH High
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This step follows the Arch Out very nicely. As the woman returns to the man's right side he must catch his partner with his right hand at her lower back.

Spin Out

Position - Semi-Open to One Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Push
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The footwork of this step is the same as the Arch Out. The man simply releases the woman's right hand and pushes her into a spin as he does the Basic Step.

Spin In

Position - One Hand to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull Low
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The foot pattern of this step is identical to the Arch In. The lead can be given by either the right or left hand. As the woman spins the man performs a Basic Step.

Arch and Exchange

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Pwd (RTn 180°)	LH High
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Pwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The dancers must turn 180° on the first step so that they can exchange positions. The man may lead into this step with either hand and the step may be done on the left as well as the right side. (See photographs on page 40.)

Walk By

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn 180°)	RH Pull
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This step entails an exchange of positions by passing right shoulders. From a right to right hand contact the man switches to a left to right contact behind his back as he turns his back on his partner. The man may also lead into this step with his left hand and then place her right hand at his shoulder or waist as he turns and exchanges positions. (See photographs on page 43.)

Double Under

Position - One Hand (L to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn 180°)	LH High
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This is an arch step performed by both dancers. During the step both dancers turn back to back as they pass under the joined hands. This step can be done passing right or left shoulders. (See photograph on page 43.)

Double Spin

Position - One Hand (R to R)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn)	RH Pull
2	R	Tc	
3	R	Bwd (LTn)	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn)
2	L	Tc
3	L	Bwd (LTn)
4	R	Tc

Teaching Tips

During this step, the dancers turn back to back and exchange positions. It can be done passing right or left shoulders. The man's lead should be low and in the direction he wishes to turn.

Wrap

Position - Two Hand to Wrap

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH Pull High
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The Wrap entails an Arch In by the woman and a Basic by the man. The man leads his partner into this step by crossing his left hand over his right hand and then counterclockwise around his partner bringing her to his right side. The dancers may stay in the Wrap Position and walk forward or backward or do a Wrap Wheel with the man walking forward and his partner backward in a tight clockwise turn. (See photograph on page 48.)

Unwrap

Position - Wrap to One Hand (R to L)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Push
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The Unwrap naturally follows the Wrap. The lead for this step is a release of the woman's right hand and a push by his right hand causing her to turn clockwise out of the Wrap.

Sweetheart

Position - One Hand (R to R) to Sweetheart

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Pull
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

The footwork for this step is identical to the Wrap. With his right hand the man leads his partner to his right side where they join left hands. (See photograph on page 54.) This step can also be done to the man's left side. Once the couple is into the Sweetheart Position they can do a Sweetheart Wheel by continuing into a tight clockwise turn with the man walking forward and his partner backward.

Wheel

Position - One Hand (L to R) to Right Side

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (Cw Tn)	LH Pull
2	R	Tc	RH Palm
3	R	Fwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (Cw Tn)
2	L	Tc
3	L	Fwd
4	R	Tc

Teaching Tips

To initiate this step the man should pull his partner forward to his right side as he steps forward to his right side as he steps forward into a Right Side Position. This step may also be done in the Left Side Position. (See photograph on page 61.)

Strut Walk

Position - Closed

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	LH Push
2	R	Tc	
3	R	Fwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Bwd
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This is a travelling step in Closed Position. It can be danced forward and backward. The disco style can be enhanced by placing one hand (man's right, lady's left) on their hips. (See photograph on page 63.) This step is very attractive when it follows an Arch Step.

Semi-Open Walk

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Palm
2	R	Tc	
3	R	Fwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Tc
3	L	Fwd
4	R	Tc

Teaching Tips

This is a travelling step in Semi-Open Position. It can be danced forward and backward.

Semi-Open Rock

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Palm
2	R	Tc	
3	R	Bwd	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Tc
3	L	Bwd
4	R	Tc

Teaching Tips

This is an easy dance step. The steps should be kept small as the couple rocks forward and backward.

Left Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (LTn)	RH Fingertips
2	R	Tc	
3	R	Bwd (LTn)	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X (LTn)
2	L	Tc
3	L	Bwd (LTn)
4	R	Tc

Teaching Tips

The dancers should turn counterclockwise on each step and look over their left shoulders as they turn. If the partners stay close together on beats one and two, they can achieve a 180° turn during the four beat pattern. (See photographs on page 66.) This step can be done nicely in Closed Position.

Right Turn

Position - Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd (RTn)	RH Palm
2	R	Tc	
3	R	Bwd (RTn)	
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (RTn)
2	L	Tc
3	L	Bwd (RTn)
4	R	Tc

Teaching Tips

The foot pattern for this step is opposite the pattern of the Left Turn. The dancers should stay close together on this clockwise turn during the first two beats and then back away on beats three and four. (See photographs on page 69.) This step can be danced also in the Closed Position.

Crossover

Position - Closed to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Body
2	R	Tc	
3	R	Fwd X	RH Heel
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Bwd
2	L	Tc
3	L	Fwd X
4	R	Tc

Teaching Tips

The Crossover is a very pretty step that requires strong leads by the man. If the man wished to follow this step with a step in the Closed Position he would have to give a strong fingertip lead on count four to return her to a Closed Position.

Weave

Position - Closed to Reverse to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd X	RH Fingertips
2	R	Tc	
3	R	Fwd X	RH Heel
4	L	Tc	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd X
2	L	Tc
3	L	Fwd X
4	R	Tc

Teaching Tips

The Weave is a series of consecutive Crossover Steps that entail moving from Reverse to Semi-Open Position. This step can also be done in the Open and Reverse Open Positions.

Scissors

Position - Closed to Left Side to Right Side

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd X	Body
2	R	Tc	RH Heel
3	R	Fwd X	Body
4	L	Tc	RH Fingertips

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Bwd X
2	L	Tc
3	L	Bwd X
4	R	Tc

Teaching Tips

This is a beautiful step that can be done as a spot or travel step. If the man emphasizes forward movement, the step becomes an attractive travel step. The leads must be strong as the man moves from the left to right side of his partner.

CHANGING DANCE RHYTHMS

Throughout this chapter on couple dancing the author has encouraged instructors to teach dance steps in a common rhythm so that students may learn more quickly the movement patterns of couple dancing. Three rhythms were presented with many dance steps in each rhythm. As the students learn one rhythm they move on to the next until they master the three rhythms--Single, Triple and Step Touch. At this point the students will have a natural inclination to change rhythms several times each time they step onto the floor. Competitive dancers generally do spins, arches and wheels in Single Rhythm to accentuate the turning motion and then use Triple and Step Touch Rhythms in the basic steps.

Many couples who dance together regularly develop cues that signal a change of rhythm, such as, a hand squeeze or spoken words. Unfortunately, these cues mean nothing to another partner and as a result dancers are reluctant to seek new partners.

Switching from one rhythm to another can be done very smoothly if the man gives timely and distinct leads. As a rule, the man should switch rhythms during the Basic Steps and preferably from a Two Hand Position. As noted in this Chapter, the leads for the Basic Step in Single Rhythm are a pull on beat one and a push on beat two, whereas, the leads for the Basic Steps in Triple and Step Touch Rhythms are a pull on beat one and a push on beat three. Therefore, if the couple is dancing in Single Rhythm, he should pull and hold his partner forward for two beats (instead of one beat) and then push her backward on beat three. Likewise, if they were dancing in Triple or Step Touch Rhythm and the man chooses to change to Single Rhythm, he should pull her forward on beat one and push her backward on beat two (instead of beat three). Although the leads are the same for the Triple and Step Touch Rhythms, the rhythms are noticeably different. As dancers develop a sense of rhythm and begin to move smoothly in and out of dance steps, they begin to feel the beat in their joined hands. And, the greater the feel of the beat the easier it will be for them to change the dance rhythms of couple dancing. In addition to these rhythms, accomplished disco dancers today use the rhythms of the Foxtrot, Rumba, Samba, Tango, Cha Cha, Polka and others to stylize their dancing and satisfy their boogie fever.

CHAPTER SIX

LINE DANCING

What is more fascinating than watching lines of dancers strutting in unison to a choreographed dance! Few people can resist joining the fun of these relatively simple dances although one must admit that line dances can entail some intricate patterns.

Line dances usually entail a sequence of four or more distinct dance steps that are repeated again and again. Students, therefore, should learn to perform each dance step and remember the sequence of steps in the line dance. Then, it's simply a matter of smiling and moving with the tide!

TEACHING LINE DANCES

Frequently instructors begin disco lessons with a line dance because they believe it will "break the ice" of the first class. Unless the dance is simple enough to assure success and enjoyment for all dancers, line dances can have adverse effects. No one wants to be the "klutz" in the line, particularly on the first night. Therefore, one should begin with line dances that have a common rhythm; i.e., one foot movement per beat throughout the dance. The instructor should also avoid too much emphasis on style during the early lessons.

Most line dances conclude the pattern with a 90° turn and then repeat it again. During the early lessons one may omit the turns if they confuse the dancers. After the class learns the line dance the instructor should emphasize style and individuality without losing the tempo and flow of the line. One should not underestimate the socializing effect of line dances. A state of enjoyment and a feeling of acceptance generated by line dances can carry students through some difficult learning periods.

Line dances tend to vary from city to city and region to region. A line dance choreographed by a dee-jay or teacher is often changed intentionally or unintentionally when it is introduced again by another teacher. Teachers frequently change the choreography if their students encounter problems with it. For example, vigorous movements may be modified or eliminated for older students. In other instances, teachers inadvertently omit or change the choreography. As a result line dances by the

same name, such as "Saturday Night Fever Line Dance," vary by location. Nevertheless, students should be able to learn new variations quickly and therefore they should not hesitate to step on the floor.

Because line dances consist of several distinct parts, teachers should teach them with a whole-part-whole method. Arrange the class in lines facing the same direction as the teacher and then demonstrate the entire dance with an explanation of the parts of the whole dance. Following the demonstration teach the class one part at a time. After the parts are learned, teach the whole dance giving attention to the transition between parts. Finally, when the class has learned the line dance, add stylization and styling points that enhance the dance.

Included in this Chapter are several line dances with suggestions for modification. Teachers are encouraged to modify the dances when appropriate for their classes rather than omit them from their instruction. Modifications are easy to make and many times students will create them for the class. An excellent final class assignment is a new choreography to their favorite song. The students gain insight into dance theory and deeper feeling of gratification from this theory to practice assignment.

"MOVIN' EASY"

Part One

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Toe (Point)
2	R	In Place
3	L	Toe (Point)
4	L	In Place

Part Two

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side
2	L	Fwd X
3	R	Side
4	L	Bwd X (Dot)
5	L	Side
6	R	Touch
7	R	Side
8	L	Touch

Part Three

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Side
2	R	Fwd X
3	L	Side
4	R	Bwd X (Dot)
5	R	Side
6	L	Touch
7	L	Side
8	R	Touch

Part Four

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side
2	L	Bwd X
3	R	Side (RTn 90 ⁰)
4	L	Side

Teaching Tips

Because of the attractive crossing (vine) step, this is a beautiful line dance. It should be noted that Part Two and Part Three are identical patterns with the first going to the right, the second to the left. At the conclusion of Part Four the dance is repeated in a new direction.

"GET DOWN"

Part One

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Side
2	L	Bwd X
3	R	Side
4	L	Kick
5	L	Side
6	R	Bwd X
7	L	Side
8	R	Kick

Part Two

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side
2	L	Touch
3	L	Side
4	R	Touch

Part Three

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Fwd
3	R	Fwd
4	L	Kick
5	L	Bwd
6	R	Kick (Fwd)
7	R	Bwd
8	L	Kick (Fwd)
9	L	Bwd
10	R	Kick (Fwd)
11	R	Bwd
12	L	Kick (Fwd)

Part Four

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Side
2	R	Touch
3	R	Side
4	L	Touch

Teaching Tips

All foot movements of this dance take one beat. In Part Three the dancers should sit down (get down) somewhat or they step backward. In Parts Two and Four one can use the "rock" popular among Black disco dancers.

"ROCKIN"

Part One

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	In Place
2	L	In Place
3	R	In Place
4	L	In Place
5	R	In Place
6	L	In Place
7	R	In Place
8	L	In Place

Part Two

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side (RTn 180°)
2	L	Side (RTn 180°)
3	R	Side
4	L	Kick (Fwd X)
5	L	Side (LTn 180°)
6	R	Side (LTn 180°)
7	L	Side
8	R	Kick (Fwd X)

Part Three

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side
2	L	Touch
3	L	Side
4	R	Touch

Part Four

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Touch (Side)
2	R	Touch (Fwd)
3	R	Touch (Bwd)
4	R	Kick (LTn 90°)

Teaching Tips

Part One entails rock steps in a lowered position accompanied by swinging arms. If the students have difficulty with Part Two, side steps without turns can be used. Instead of the Kick in Part Four one may simply lift the right knee during the turn.

"BOOGIE SHOES"

Part One

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Fwd X
2	R	Bwd
3	L	Side
4	R	Fwd
5	L	Fwd X
6	R	Bwd
7	L	Side
8	R	Fwd

Part Two

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1 (q)	L	Fwd
6 (q)	R	Close
2& (S)	L	Fwd
3 (q)	R	Bwd
6 (q)	L	Close
4& (S)	R	Bwd

Part Three

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1 (q)	L	Fwd
& (q)	R	Close
2& (S)	L	Fwd
3 (q)	R	Fwd
& (q)	L	Close
4& (S)	R	Fwd

Part Four

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	L	Fwd (LTn 180°)
2	R	Touch
3	R	Bwd
4	L	Touch
5	L	Side
6	R	Touch
7	R	Side
8	L	Touch

Teaching Tips

This line dance entails the three rhythms of Chapter Five, single, triple and step touch. This is a finger snapping number with strutting steps.

"NIGHT FEVER"

Part One

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Fwd
3	R	Fwd
4	L	Touch
5	L	Bwd
6	R	Bwd
7	L	Bwd
8	R	Touch

Part Two

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side (RTn 180°)
2	L	Side (RTn 180°)
3	R	Side
4	L	Kick (Fwd X)
5	L	Side (LTn 180°)
6	R	Side (LTn 180°)
7	L	Side
8	R	Kick (Fwd X)

Part Three

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1 (q)	R	Kick (Fwd)
6 (q)	R	In Place
26 (S)	L	In Place
3 (q)	R	Kick (Fwd)
6 (q)	R	In Place
46 (S)	L	In Place

Part Four

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Twist (R)
2	L	Twist (L)
3	R	Twist (R)
4	L	Twist (L)

Part Five

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Touch (Fwd)
2	R	Side
3	R&L	Heel Click
4	R&L	Heel Click

Part Six

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Touch (Fwd)
2	R	Touch (Bwd)
3	R	Touch (Sd)
4	R	Kick (LTn 90°)

Teaching Tips

Throughout this line dance each foot movement takes one beat except in Part Three where the quick steps take a half beat. The style of this dance is rather strutting with the arms moving with the beat. If students have difficulty with the turns of Part Two, then teach the step without the turns.

DANCING LINE DANCES

The line dances included in this chapter represent a very small sample of disco line dances. Line dances are as numerous as disco dance instructors who usually are inclined to create their own dances. This willingness to create line dances and modify existing dances rests on the principle of adjusting the choreography to the dancers rather than the dancers to the choreography. As the confidence and skill grows and develops, the students, themselves, become more exacting and demanding without sacrificing pleasure and excellence.

CHAPTER SEVEN

FREE STYLE DANCING

Since the early 1960s the most popular form of social dance has been free style dancing. Some dancers prefer this style of dancing because they can express themselves more creatively; others dance free style because they lack instruction in patterned dance. Certainly, without some background in dance students will be reluctant to attempt free style dancing where dance movements are unspecified. Without some structure beginning dancers receive little reinforcement for correct movement. Without reinforcement and encouragement even the most courageous beginner will encounter moments of fright as he steps "on stage." Instructors, therefore, should give lessons in couple dancing prior to free style so that their students will receive a good background of dance theory and movement and positive and sequential reinforcement during their first experiences with dance.

All the movements of couple and line dancing are included in the repertoire of free style movements. The spins, the turns, the kicks and the changes of rhythm are parts of free style movement. For as the term implies, the dancers are free to choose their movements according to the mood and tempo of the music. Students with a background in modern dance and ballet excel in free style because of their keen feeling and interpretation of music. Beginning students question their interpretation and hesitate to explain the world of movement. As a result, free style dancers frequently are locked into a sequence of movements in a specific rhythm which they repeat over and over again. The instructor's role at this point is to release their students from their lock-step style of dancing.

Most accomplished disco dancers combine couple and free style dancing. Beginning dancers who can dance the basic steps of couple dancing will find that by simply releasing their partner and continuing their basic couple steps, they have taken their first satisfying steps in free style dancing. This is an excellent way to introduce free style without causing undue concern. It is a fundamental strategy of teaching that one should stress the similarities between learning tasks (couple and free style dancing). Such a casual introduction to free style grants students a natural, easy, successful, initial experience with free style dancing.

In free style dancing there is a conspicuous absence of stylization. That is, there is no prescribed style for this form of dance. There is, however, an obvious emphasis on personal style. For, indeed, everyone wants to "look good" on this disco floor. What is so beautiful about free style is the unique style of each dancer. The dancer's rhythm, foot patterns and body movements are his responses to the music and the movements of his partner. No two dancers are alike and yet all are "lookin' good."

This Chapter includes brief sections on rhythm, foot patterns, hand and arm movements and knee, hip and shoulder movements that hopefully will enable the students to move more freely and responsively. Largely this Chapter should heighten one's awareness of total body movement in dance without prescribing precise and sequential movements.

TEACHING FREE STYLE DANCING

Individuality is the essence of free style dancing and instructors face the task of teaching steps and styling points without diminishing the dancer's search for individual expression. Given the aesthetic nature of dance and the natural inclination of the dancer to strive for a more beautiful performance, the instructor's role is one of encouragement, reinforcement and facilitation.

Basically the steps utilized in free style are relatively simple. It is the teacher's principle task to encourage the students to add flair and pzazz to each step and to suggest various sequences and combinations of steps. Typically, the beginning dancer concentrates so intensely on fast movements that he disregards accentuating movements of the rest of his body, particularly his arms and hips. The teacher should demonstrate repeatedly the flow and line of each step and combinations of steps. After the students have polished a few combinations, it would be helpful if the students could observe their performance on film or videotape. Students quickly improve their dancing after one videotaping session.

With the acquisition of a few basic steps the dancers are ready to step onto the dance floor. Although in free style partners do not touch each other, they should dance with each other and complement their partner's dancing. This is beautifully done by mirroring each other's step. In effect, the man and woman alternately share the lead. For example, if a couple

is dancing a step-touch pattern and the woman goes into a 360° turn the man should follow her during the next measure of music. This conscious relationship with the partner is fundamental to free style dancing.

BASIC FREE STYLE STEPS

Because most disco music is written in 4/4 time, the steps that follow are written in this meter. With the exception of the triple rhythm steps (quick, quick, slow) all foot movements will take one beat each.

All steps are written to begin with the right foot for both the man and the woman although it doesn't really matter. When facing each other, however, it does look better when the dancers are on opposite feet. Several variations are presented for each step. Students are invited to develop their own variations.

STEP TOUCH

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Side	Fwd	Side	Fwd X	Fwd RTn 180°
2	L	Close	Close	Bwd X	Side	Close
3	L	Side	Bwd	Side	Bwd X	Bwd
4	R	Close	Close	Bwd X	Side	Close

Teaching Tips

Students must remember to simply touch the toe to the floor with no weight transfer on beats 2 and 4. Keep the steps small with the knees slightly bent, hips forward, shoulders back and arms bent at the elbow and moving to the beat of the music. One can achieve an attractive "freezing" effect by holding the touch steps for more than one beat.

STEP KICK

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Side	Fwd	Side	Side LTn 90°	Fwd RTn 180°
2	L	Fwd X	Fwd	Bwd X	Fwd	Fwd
3	L	Side	Bwd	Side	Side RTn 90°	Bwd
4	R	Fwd X	Fwd	Bwd X	Fwd	Fwd

Teaching Tips

This step is similar to the Step Touch except that on beats two and four the foot is raised off the floor instead of "touching" it. Students should keep the toes of the kicking foot pointing toward the floor.

TOUCH STEP

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Side	Fwd	Fwd	Bwd X	Fwd X
2	R	Close	Close	Close	Close	Close
3	L	Side	Fwd	Bwd	Bwd X	Fwd X
4	L	Close	Close	Close	Close	Close

Teaching Tips

Once again the student must remember that a touch step is a foot movement without a transfer of weight and these occur on beats 1 and 3. An attractive rhythms variation to this step is effected by holding the "touches" for more than one beat.

TRIPLE TOUCH

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Fwd	Fwd	Fwd	Fwd	Side
2	R	Side	Close	Close	Fwd X	Close
3	R	Bwd	Fwd	Bwd	Fwd	Side
4	R	Close	Close	Close	Close	Close

Teaching Tips

This touch-touch-touch step pattern is done with small, light foot movements that if repeated, would be danced on the left foot during the next measure of music. The third variation has an "away we go" style to it.

TRIPLE STEP

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Side	Side	Side	Fwd	Side RTn 180°
2	L	Close	Close	Bwd X	Fwd	Side RTn 180°
3	R	Side	Side	Side	Fwd	Side
4	L	Touch	Kick	Kick	Kick	Kick

Teaching Tips

This is a step-step-step-touch (or kick) pattern. When repeated the pattern begins on the opposite foot. In the fourth variation the dancers should turn to the left (180°) when moving to the left in the next measure.

TURNS

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	R	Fwd LTn 180°	Side RTn 180°	Fwd LTn 180°	Fwd RTn 360°
2	L	In Place	Side RTn 180°	Bwd	Side
3	R	Fwd LTn 180°	Side	Bwd	In Place
4	L	In Place	Close	Fwd	In Place

Teaching Tips

These turns entail a few step pattern (no touches). When performing turns the dancers should keep their steps rather small. The second variation allows the dance partners to exchange positions in a very smooth style.

SWIVEL STEPS

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1	Both	Heels (R)	Toes (R)	Toes (R)	Heels (In)
2	Both	Heels (L)	Toes (L)	Heels (R)	Toes (In)
3	Both	Heels (R)	Toes (R)	Toes (R)	Heels (In)
4	Both	Heels (L)	Toes (L)	Heels (R)	Toes (In)

Teaching Tips

These steps bring back a bit of the Charleston, particularly the last variation. When performing the last variation, which moves to the right, the weight starts on the left toe and right heel when the heels are inward and then shifts to the right toe and left heel when the toes are inward.

TRIPLE RHYTHM

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>	<u>Variation</u>
1(q)	R	Side	Fwd	Fwd	Fwd X	Bwd X
6(q)	L	Close	Fwd	Close	Side	In Place
2&(S)	R	Side	Bwd	Fwd	Close	Side
3(q)	L	Side	Bwd	Bwd	Fwd X	Bwd X
6(q)	R	Close	Bwd	Close	Side	In Place
4&(S)	L	Side	Fwd	Bwd	Close	Side

Teaching Tips

This is a three step pattern requiring two beats with the quick steps taking a half beat each and the slow step taking one full beat. Two patterns are presented above for a full measure in 4/4 time. Students frequently insert a touch in their pattern. They must be reminded that the pattern entails three changes of weight.

DANCING FREE STYLE

With the acquisition of several dance steps the dancer now faces the delightful challenge of selecting steps and sequencing them into attractive patterns. Good dancers seem to follow three basic rules as they dance. They listen to the music and respond to its tempo and mood; they maintain good posture and move expressively with their entire body; and they dance with and for their partner.

CHAPTER EIGHT

LIFTS AND DIPS

Disco dancers who enjoy couple dancing and have acquired the basic steps soon begin to experiment with a variety of lifts and dips. Some of these steps are stylish and easy to perform, others are difficult and require strength, flexibility, daring, and reliance on the partner. Students should select those that they can dance smoothly and safely for their dancing repertoire.

Although some lifts and dips are easy to perform, many of them require considerable strength, timing, and hours of practice. Because of the widespread interest in competitive disco dancing, many couples spend hours choreographing a difficult routine and then compete in local club contests with the winners entering regionally televised contests for attractive prizes. These contests have become attractive performances of art in which the sensuality of modern dance, the elegance of ballet, and the flair of ballroom dance are intertwined into a new dance form.

TEACHING LIFTS AND DIPS

Presented in this chapter are lifts and dips of varying difficulty. All the steps can be modified and as a general rule dancers should begin with simple modifications with careful attention to posture and entry into and exit from these steps.

Because many lifts and dips require considerable strength and flexibility, instructors should "warm up" the students with stretching exercises and some dancing. Some students, because of their lack of strength and flexibility, excess weight, or age, will be unable to perform the difficult lifts. These students should practice the easier steps and follow the principle--a few steps performed well is better than many danced badly.

During most lifts and dips dancers "hold" in a dance step or position. Consequently, they must become particularly conscious of good posture, balance and alignment during these steps. Throughout these steps the man should retain a relatively erect posture so that his legs can accept most of his partner's weight. Whenever possible he should broaden his base of support by spreading his feet apart and lower his center of gravity by bending his knees. During many dips he will point

one toe while accepting his partner's weight on one foot. Because these are strenuous steps the man must establish a firm grip with his partner so that she will enter these steps confidently. She must literally place herself in his hands!

The woman should stay close to her partner and his base of support. During lifts she should push off the floor to a position above his base of support and center of gravity. During dips she should arch her back and accept some of her weight on her supporting foot while pointing or kicking the other foot. Both dancers should establish complementary lines with their non-supporting feet and their free arms. Finally, because these are "floor-stopping" steps, smile, in spite of their difficulty.

DANCING LIFTS AND DIPS

The easier dips and lifts can be added to the beginning dancer's repertoire as soon as he has mastered the basic steps of Single, Triple and Step Touch Rhythms. The more difficult steps will take considerable practice with a compatible partner. They also require good dancing conditions, particularly a good dancing surface and plenty of space for each couple. If these conditions are lacking, then dancers should omit them from their performance. Finally, if your partner does not know a step, take the time to teach it before stepping on the floor at the disco.

Basic Dip

Position - Closed or Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Side (LTn)	RH Fingertips
2	L	Hold	
3	L	Hold	
4	L	Hold	
5	L	Hold	
6	R	IP (RTn)	RH Palm
7	L	Bwd	
8	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Side (LTn)
2	R	Hold
3	R	Hold
4	R	Hold
5	R	Hold
6	L	IP (RTn)
7	R	Bwd
8	L	Fwd

Teaching Tips

As the man steps to the side the woman should pivot close to him and over his bent left knee. The man should keep his back straight and extend his right hand well around his partner's waist so that he can provide a strong posture for her. The woman may point or kick her left foot. The Basic Dip can also be done from a One Hand Position (man's left, lady's right) by spinning her into it. (See photograph.)



Semi-Open Dip

Position - Closed to Semi-Open

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Upper Body
2	R	Bwd (RTn)	LH Push, RH Heel
3	R	Hold	
4	R	Hold	
5	R	Hold	
6	R	Hold	
7	L	IP (LTn)	
8	R	Touch	

Woman's Part

<u>Beat</u>	<u>Lead</u>	<u>Direction</u>
1	R	Bwd
2	L	Fwd (RTn)
3	L	Hold
4	L	Hold
5	L	Hold
6	L	Hold
7	R	IP (LTn)
8	L	Touch

Teaching Tips

This step is similar to the Basic Dip except that the woman turns toward the man's right side and into Semi-Open Position. Again the woman may point or kick her non-supporting foot. During the hold the dancers may break hands, his left, her right. (See photograph.)



One Hand Wrap

Position - One Hand (his right, her left)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Pull
2	R	Bwd	
3	R	Hold	
4	R	Hold	
5	R	Hold	RH Push
6	R	Hold	
7	L	Fwd	
8	R	Bwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	L	Bwd
3	L	Hold
4	L	Hold
5	L	Hold
6	L	Hold
7	R	Fwd (RTn 180°)
8	L	Bwd

Teaching Tips

To lead into this step the man should pull forward and outward. The dancers may "hold" in this step as long as they wish and use their free arms to stylize it.. (See photograph.)



Two Hand Drop

Position - Two Hand

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	I	Fwd	2 Hands Very High
2	R	Bwd (RTn)	2 Hands Lowered
3	R	Hold	
4	R	Hold	
5	L	Fwd	2 Handed Lift
6	R	Bwd	
7	L	Bwd	
8	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	R	Hold
3	R	Hold
4	R	Hold
5	R	Hold (RTn 180°)
6	L	Bwd
7	R	Bwd
8	L	Fwd

Teaching Tips

This step begins like a Wrap Step. The man should stay erect as he supports her principally on his right foot. The woman should allow the man to support most of her weight while she bends her right knee and points or kicks her left toe. The woman should arch her back and fully extend her arms during this step. (See photographs.)



Knee Catch

Position - Two Hands

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	2 Hands Pull
2	R	Fwd	2 Hands High
3	L&R	Hold	Knee Squeeze/ Lower Hands
4	L&R	Hold	
5	L&R	Hold	2 Hands Raised
6	L&R	Hold	
7	L	Bwd	
8	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd
2	L	Fwd
3	L	Hold (R knee lift)
4	L	Hold
5	L	Hold
6	L	Hold
7	R	Bwd
8	L	Fwd

Teaching Tips

This delicate step requires good timing. As the woman places her right knee between his legs the man squeezes and it holds her as she is lowered toward the floor. (See photographs.)



Leg Lift

Position - One Hand (Man's R, Woman's L)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	RH Pull
2	R	Bwd	LH Lift
3	L	Fwd (RTn)	
4	R	Fwd (RTn)	
5	L	Fwd (RTn)	
6	R	Fwd (RTn)	
7	L	Fwd (RTn)	
8	R	Fwd (RTn)	
9	L	Fwd	LH Release
10	R	Bwd	
11	L	Bwd	
12	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>
1	R	Fwd (LTn 180°)
2	-	Lift (L Leg)
3	-	-
4	-	-
5	-	-
6	-	-
7	-	-
8	-	-
9	R	IP (RTn 180°)
10	L	Bwd
11	R	Bwd
12	L	Fwd

Teaching Tips

To enter this lift smoothly the woman must push off her pivoting right foot and raise her left leg so that the man can retain a relatively erect posture to catch her. To exit the step the man should lower his partner until his partner's right foot touches the floor and then release her left leg. (See photographs.)



Leg Lift



Lean and Drop

Position - Two Hand (R to R, L to L)

Man's Part

<u>Beat</u>	<u>Foot</u>	<u>Direction</u>	<u>Lead</u>
1	L	Fwd	Pull
2	R	IP	Push
3	L	Bwd	
4	R	IP	LH Pull
5	R	Hold	
6	L	Sd	RH Pull Down
7	L	Hold	
8	L	Hold	
9	L	Hold	Lift
10	R	Sd	
11	L	Bwd	
12	R	Fwd	

Woman's Part

<u>Beat</u>	<u>Lead</u>	<u>Direction</u>
1	R	Fwd
2	L	IP
3	R	Bwd
4	L	Fwd (RTn 90 ^o)
5	L	Hold
6	R	Fwd (LTn 270 ^o)
7	R	Hold
8	R	Hold
9	R	Hold
10	L	Fwd (RTn 180 ^o)
11	R	Bwd
12	L	Fwd

Teaching Tips

This step begins like a basic step with the couple leaning against each other on beat 4. They can hold in this position as long as they wish until the woman rolls into a drop. She should accept her weight on her right leg and point or kick her left while keeping her back straight. The man must keep his body erect and allow his left leg to accept most of his partner's weight. (See photographs.)



Lean and Drop



Shoulder Carry

This step requires little attention to footwork although the man should turn in place after he has his partner on his shoulders. Begin in a Two Hand Position with joined hands over left hands.

Teaching Tips

This is another dangerous step that requires practice to acquire good timing. After planting her foot on his left thigh the woman should spring into a horizontal position with her hips almost behind his head. There are several ways to finish this step. In this sequence the couple clasps hands (right to right, left to left) and completes the step with a two hand counter-clockwise arch step. (See photographs.)



Shoulder Carry



Hip Swing

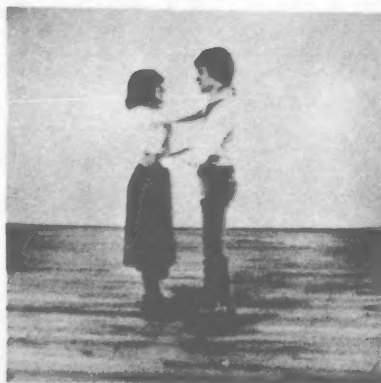
This step entails little emphasis on foot patterns. Therefore it is presented only with a series of photographs. The woman may perform this step with her hands on his shoulders, however, she will feel more secure with them clasped around his neck.

Teaching Tips

This can be a dangerous dance step! Therefore, it should be learned on a mat. It requires strength, timing and trust. The man must keep his feet apart and his back erect as he accepts her weight in a squatted position. The woman must keep her legs together so that she can swing smoothly from hip to hip. (See photographs.) Instead of simply jumping up to conclude this step the woman could slide between his legs followed by a step over and turn to face her again.



Hip Swing



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A pamphlet with basic information for anyone interested in a career in dance — either as a teacher, therapist, performer, notator, choreographer or recreation leader. Includes information on training, knowledge and skills required; personal qualifications; sources of employment opportunities; salaries; and details on dance-related careers. 1977.

DANCE AS EDUCATION

A new publication designed to meet the need for credible and readily accessible information essential for creating, guiding, evaluating, and defending dance experiences in the schools. The emphasis is on the value of dance and how it can best be experienced. Topics include the what and why of dance; dance in education and the right of access to dance; curricula in dance; and teachers and specialists in dance. The final chapter contains a widely-endorsed resolution on dance education. 1977.

DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION IN AMERICAN COLLEGES & UNIVERSITIES

Contains information about colleges and universities which offer dance curriculums at the undergraduate and graduate levels. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment, and degrees offered. 10th ed. 1978.

DANCE DYNAMICS

A new publication for everyone concerned with the past and future of dance in all forms for all people. Part I, "Dance — A Dynamic Lifestyle", deals with dance from the historical perspective, dance therapy as a career, an explanation of "aerobic dance", and the meaning of dance for young children. Part II, "Dance in Progress", is an outgrowth of the 1976 National Dance Association regional conference in Athens, Georgia. Main themes include the spectacle of the body: as me, as sacred dance, as education, as ballet, and as exotic dance. Also includes information on the May 1977 and May 1978 issues of the *Journal of Physical Education and Recreation*. 1978.

DANCE IS

A 12-minute slide-tape presentation which has been developed as a companion piece to the book *DANCE AS EDUCATION* (see above), for the purpose of dissemination of ideas and concepts expressed in the book. A series of 80 slides with narration largely based on the text of the book visually presents a panorama of dance in its many forms, cultures and worldwide, ageless participation. An excellent visual presentation for public information, career classes, introduction to dance, conference and convention programs. Offers an effective means of introducing to parents, school administrators and the general public the ways in which meaningful dance experiences contribute to the education, growth and joy of children, youth and adults. Partially funded by a grant from the Alliance for Arts Education. 1978. Carousel tray, 80 slides, cassette.

DANCE HERITAGE — FOCUS ON DANCE VIII

A book for all people interested in dance: its illustrious past, exciting present, and limitless future. Part I (Heritage) is devoted to historical aspects of dance, with particular attention to the dance activities of Colonial America, in Eskimo society, and in early Mormon and Utah culture. Part II (Festival) contains articles that attempt to answer the question, "Why do we have cause to celebrate?" Part III (Horizons) presents some of what is happening now in dance and what may be the wave of the future. The list of contributors reads like a "Who's Who" in dance. 1977.

DANCE THERAPY — FOCUS ON DANCE VII

A comprehensive examination of the field of dance therapy. Articles on training, research, methods of work and dance therapy for special groups by leaders in one of dance's most exciting applications. 1974.



Focus on Dance VII

DISCOVER DANCE

Presents basic ideas, potential values and suggested activities for teachers on the secondary level. Provides administrators with basic framework for developing a dance curriculum. Materials were compiled by teachers from all over the country who are offering dance as an integral part of the curriculum — as a subject area in the fine arts department, as a part of the physical education curriculum, or as a classroom activity related to an area of study. Ideas, activities and guidelines are presented in such a way that teachers can adapt them to their own unique teaching situations. 1978.

A VERY SPECIAL DANCE

Winner of 5 National Awards, this award-winning 16mm sound color film was developed in cooperation with NBC/TV of Salt Lake City, focusing specifically on the work of Anne Riordan, dance educator, with mentally handicapped young adults. It reveals to the audience the wonderful abilities of the handicapped to be creative and to communicate with others through this art form.

AESTHETICS FOR DANCERS

A selected annotated bibliography of books and articles, from ancient to modern times, dealing with dance aesthetics. Provides the dancer and dance educator with a rich source for better understanding dance as an art form. 1976.

ARTS AND AESTHETICS: AN AGENDA FOR THE FUTURE

A record of the proceedings of the recent Aspen, Colorado conference, which was convened to highlight the continued need for research in the arts and aesthetics and to assist in setting a research agenda that would complement the growth of the arts in the communities and in the schools. Essential to all who are concerned with the future of the arts. 1977.

DANCE FACILITIES

An up-to-date guide designed to assist teachers and administrators in the planning of dance facilities and equipment at all educational levels. Rev. 1979.

IMPLEMENTATION OF AEROBIC EXERCISE PROGRAMS

Papers in this publication relate to the scientific basis of aerobic exercise and the health benefits of endurance exercise programs. Methods of implementation of aerobic programs in public schools, colleges/universities and in business and industry are detailed. These papers provide a basis for starting an aerobic exercise program in schools and industry. This is an outgrowth of the 1978 ARAPCS conference on aerobic exercise. 1979.

SOMETHING SPECIAL

A half-hour sound color film on the potential of the visual arts, music, dance, and theatre in education. Produced by the National Art Education Association under contract to the Alliance for Arts Education for promotional use by school, parent, and community groups. AAHPERD's National Dance Association served in an advisory capacity. 16mm, 30 min.

THE ARTS, COGNITION, AND BASIC SKILLS

The material collected in this volume presents the proceedings of a conference entitled "The Arts, Cognition, and Basic Skills", which was convened for the dual purpose of (1) investigating how the arts are related to cognition and to the basic skills, and (2) determining the relationship of research in the arts and aesthetics to arts education. 1979.

SWIMNASTICS IS FUN

Includes a discussion of swimnastics theory and recreational swimming and describes specific swimnastics exercises (warm-up, shoulder, abdominal, waist, hip and leg, extremity, head and neck, and breathing), as well as games, contests, relays, and races. The activities are divided into beginning, intermediate, and advanced levels and are marked if especially appropriate for handicapped, geriatric, or other special groups. 1975.

ENCORES FOR DANCE

A compilation of 86 articles written during the past 10 years. It is divided into 10 chapters that focus on the philosophical, historical, sociocultural and educational perspectives of dance, dance notation, creativity, specific dance forms, dance therapy and dance exercise. Recommended as a valuable library resource and as a textbook for undergraduate dance education. 1978.

AESTHETICS AND DANCE

A collection of philosophical essays by eminent scholars in dance, physical education and philosophy, viewing movement arts and the human body from an aesthetic standpoint. Of interest to dancers, dance educators and to physical educators concerned with the philosophy of sport. Contributors include Mary Brennan, Ken Ravizza, Jan Fettes, Diane Walker, Joanna Friesen, Cynthia Rostankowski, Jill Hoerter, Mark Wheeler, Sandra Fraleigh and Carolyn Thomas. 1980.